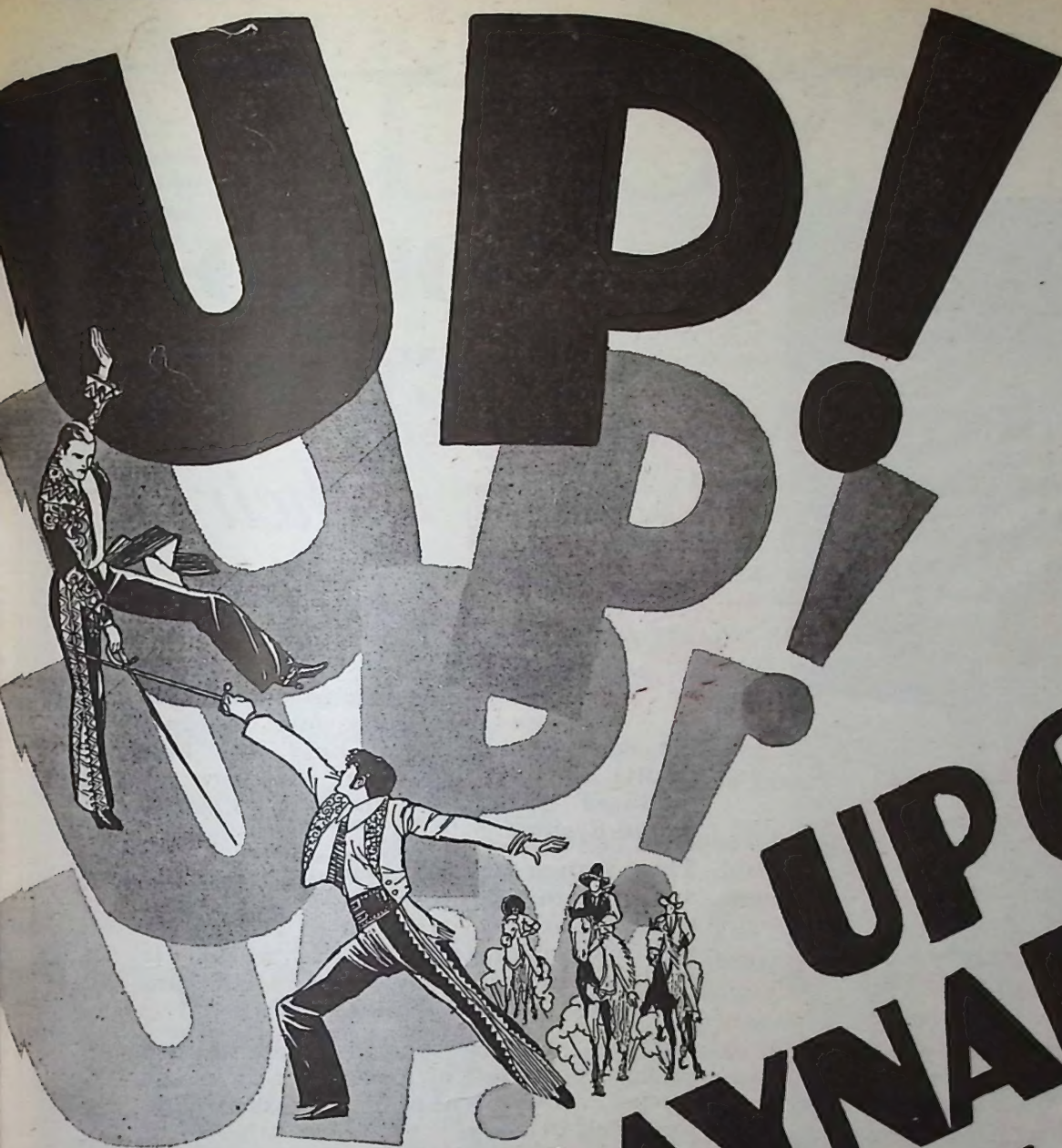




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Directed by
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TALKING and
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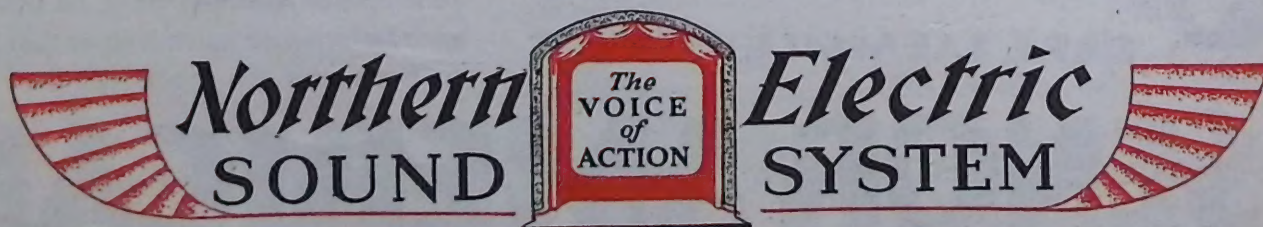
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RAY LEWIS

Editor and Managing Director

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November 30th, 1929

The Screen of Immortality



NOW that Clemenceau, "The Tiger of France", is like the Unknown Soldier, in the Valley of the Immortals, and "Tay Pay" O'Connor, Father of the British House of Commons, has been gathered unto the Bosom of His Forefathers, we sense the Screen of Immortality. That Screen which has given life and speech to "Clemenceau," to "Tay Pay," and now that they are "no more" among the sons of earth, keeps an image of

their presence before us.

The very week that "Tay Pay" closed his eyes for that Dreamless Sleep from which The Sleeper no more awakens here, the Screens presented him delivering his message of Peace!

It was as if The Screen had brought him back to life, back to serve Mankind.

I wonder if we, who are of this Industry; and we, who are its public, realize the miracle of our new development, being so close to it and its inception?

Around the world The Camera of The Screen travels, recording in action, in voice, the events of the World. A Library of Historical facts and occurrences, for other civilizations to study; and through the acquisition of such knowledge evolve their service in this Everlasting process of Evolution.

Taking a trip around the world with the camera is indeed a fact. To those who cannot satisfy "The Wanderlust," who have not the economic independence for world travel, or who are tied to the Wheel of the Business of Getting Business, or some other duties. What a boon is the screen, which takes you to hear Mussolini in stentorian tones marshal his Black Shirted Fascisti, as did Caesar.

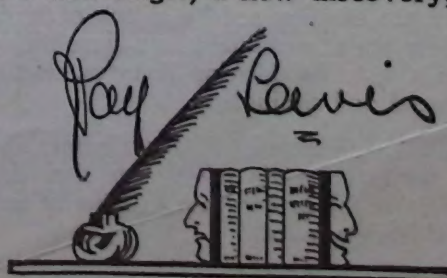
Takes you to England and back to America with Premier Ramsay MacDonald, or to the nuptials of a Prince and Princess.

Recently we had a view of the ceremonies which marked the betrothal of Crown Prince Humbert of Italy, to Princess Marie Jose of Belgium. The shot fired at the Prince, during the ceremony of placing a wreath on the grave of The Unknown Soldier, was recorded; and startled the audience in the theatres where the picture was presented. The Sound was reproduced to such a degree, that the effect was electrifying. Add to this the excitement of seeing on the Screen the actual mob reaction, and being able to view how like a Prince, this Prince bore himself, despite a near assassination.

Weekly the Screen captures the news of the world, achieving the almost impossible.

It is the purpose of The Digest to present a prize for the best news reel scoop of the year. A substantial prize as a reward to those Cameramen of ours who risk their lives in the performance of their work.

The world acclaims Men as heroes, who, ignoring the laws of self-preservation, strike out for an objective and give Science a new angle, a new discovery, or the world merely a thrill. Our Cameramen record these glorious adventures; and in their accomplishment, or in the recording of catastrophes, by act of Man or God, risk their lives with a degree of bravery, of heroism which should be recognized and rewarded.



RAW



RAY LEWIS

PRESENTS

NO MAN cares to feel that he is not the Master of himself, that he is as a little child, a slave to his passions and desires; and incapable of judging what is good for him.

No man is greater than his fellow-man in wisdom and strength, nor can any man judge for his fellow-man, unless he be as wise as the gods, having learned above all things compassion, tolerance and humility.

THE OFFICE of Censorship has adopted an Odour of Sanctity, an Odour of Priesthood in our Industry, but unlike the Priest or Minister it has not been Ordained for its office!

How many of our Censor Boards understand the business of the office through which they function?

Censors of Motion Pictures should understand Motion Pictures. They should serve in their office with a desire to serve well; and since they seek to represent the opinions of all people, they should possess vision and tolerance; and a sufficient amount of modesty to enable them to listen with patience to those who know the technique of that business over which the Censors attempt to sit in judgment!

BRASS BUTTONS, gold braid, used by man as an insignia of office, oftentimes makes man feel that he is the master of those whom he should serve.

No man can be master of an office unless he is wiser than the office which he fills!

Censor Boards of Motion Pictures in the United States, and in Canada are in general recruited from such people who desire this kind of job.

Some are selected through political influence only, or through other influences, with the possible handicap that these are born reformers, reformers of the sword type, who would give you righteousness, or death as an alternative, and be illuminated by such service with the idea that they were Ordained or Anointed to deliver such Salvation.

OTHER CENSORS are created with the handicap of not having their artistic sense developed through a knowledge, or a taste for the drama, for literature, or any of the Arts.

Others are handicapped by a lack of business sense, while others are at a disadvantage since they have never developed a taste for Moving Pictures, starting in office inexperienced and prejudiced.

With most Moving Picture Censors the office is a job at a certain salary; and their desire to retain that job makes them a victim of many external circumstances.

IT IS FORTUNATE that we have, among our Censor Boards, some representatives who could fill other positions creditably, perhaps deriving a greater revenue, but they remain on Censor Boards because they enjoy being in the Motion Picture Industry.

These enlightened and sincere few have no easy task within the confines of their office; and are censured for the short comings of the many.

Because of these few the relationship between Censor Boards, distributors and producers must not be therein confined. The problem of Censorship is not one which should limit its boundary to Censor Boards and distributors.

Censorship very directly concerns theatre-owners, and theatreowners should be brought into direct contact with Censor Boards, since the theatre unit of our Industry is the only unit which reaches the public through a daily contact; and must be mostly informed of what its public desires.

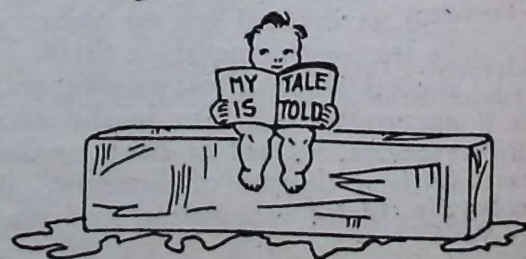
CENSORSHIP effects the business of theatreowners directly, and distributor-producers indirectly, save in instances when a picture is refused an exhibition license by a Censorship Board.

The era of Talking Motion Pictures is gathering unto itself material which has been presented to the public in theatres, and which is being presented now.

Adaptation of such material for the screen is done with the confidence that the public has accepted such material; and that it is not dangerous to the moral welfare of mankind.

For the Censor Board of Motion Pictures to read into such material immoralities, induces one to wonder if it is not "straining at a gnat" in an endeavor to "swallow a camel."

THE CENSOR BOARDS of Canada recently had their representatives meet in conference in Toronto. Representatives of our Industry presented their viewpoint. The conference was, we judge, arranged to extend the co-operation between Censor Boards and distributors, to make for a greater understanding, therefor what is the excuse for the publicity which got into the newspapers and made statements as damaging to the Industry as the one which stated that, "with Talking Pictures all the evils which first appeared in Motion Pictures, and which Censor Boards have successfully eliminated, are now reappearing in the Talking Pictures?"



Observations



By The Editor

"Let he who observes, observe that he too is being observed in his observations; and therefor let him make his remarks as he observes the subject of them, nor add a tittle, nor a jot to that which passeth between the observer and the observed. So by these rules may all men know the observer is observant."

ARBITRATION throughout the United States Film Boards is not arbitrating owing to the fact that Federal Judge Thatcher has declared that the standard uniform contract with its arbitration clauses is illegal.

During the M.P.T.O. Convention at Wrightsville Beach last June, Judge J. W. Bailey, of Raleigh, N.C., stated that the contract "would hold no water" because it contained three phases of interpretation which made it illegal, the fact that it was made for the protection of distributors, that all exhibitors desiring product were obliged to sign it; and that those who signed it had to accept arbitration; and to abide by decisions.

* * * *

THE STANDARD uniform contract was drawn up after many, and long conferences between distributors and exhibitors. It was a contract which apparently the exhibitors desired.

It appears now that this panacea for trade ills, is no Balm of Gilead, but that the contract remains "the thorn in the flesh" of trade just as it always has been.

The decision of Federal Judge Thatcher will prevent distributors from collecting on arbitration and exhibitors also; for all the distributors were not beneficiaries in the application of arbitration, exhibitors scored their points also.

It appears that Arbitration in our Industry is necessary; and that a standard uniform contract is also necessary. Both institutions should be made as simple as possible.

* * * *

IF BOTH of the units of our Industry are sincerely interested in the business of honorable trading; and both are willing to co-operate for a mutual benefit, arbitration should be an institution little resorted to, but in the event of misunderstandings it should be an instrument easily, readily applied, eliminating from our Trade and Commerce the necessity of resorting to legal reprisals in order to protect, or uphold contractual arrangements.

We must have Arbitration; and we must have a contract. Let us have both without any bluff, or stalling, for to stop the machinery of doing business in our Industry is not good for business; and it is good business we are all after.

* * * *

I HAD an interview with George Weeks, Executive Vice-President of Sono Art World-Wide Pictures Inc.

He informs me that his company will have seven, or eight all-talking British features in addition to the James Cruze and Eddie Dowling features.

The British productions will come from the British International Studios at Elstree. "Blackmail" is now being successfully released.

George Weeks is well-remembered in Canada as Canadian Divisional Manager of Famous-Lasky.

LET GEORGE DO IT" became a slogan here, whenever exhibitors found themselves doing business with Famous-Lasky and Weeks saw to it that plenty of exhibitors were enrolled.

George Weeks believed in representation and distribution. He believed in covering Canada; and he interpreted this covering by endeavoring to have the product of his company play wherever there was a Motion Picture house in Canada.

Weeks rolled up business, made himself so important to his company that he was promoted to the United States, much to the sorrow of Weeks' Canadian friends, of whom he had a legion!

* * * *

EXHIBITORS may not know that George Weeks is father of The Canadian Weekly Moving Picture Digest. For said George, "Publish a weekly issue of The Digest." At that time The Digest was a bi-monthly publication, but believing in the wisdom of George Weeks, his Showmanship ability; and believing in the sincerity of his friendship, The Digest became a weekly publication and thereby gained in strength.

* * * *

JOE BRANDT, President of Columbia Pictures, and Mr. J. Schwartz, Foreign Sales Manager, put through a deal with the W. & F. Film Service Ltd., of which Charles Woolf is Managing Director and Assistant Managing Director of Gaumont British, for the distribution of Columbia pictures in Great Britain, and Ireland.

Joe Brandt recently returned from abroad having seen the completion of the deal which calls for the release of 26 features in silent and sound, the "Screen Snapshots," the Columbia-Victor Gems and 52 short subjects.

* * * *

A CONFERENCE of Moving Picture Interests will be held at the King Edward Hotel, December 11th, under the auspices of the Motion Picture Exhibitors and Distributors Assoc. of Canada. There will be an open forum where leaders of welfare work, and other Canadian social service organizations can meet to discuss motion pictures in their relationship to public entertainment and service.

Governor Carl Milliken of the Hays' Organization will be the guest speaker.

* * * *

SAM E. MORRIS, Vice-President of Warner Bros., gave a statement to the press emphasizing that Motion Pictures have never been as popular as they are today.

"The Motion Picture Industry," stated Mr. Morris, "was never in a healthier condition."

* * * *

THAT the number of speculators in the stock market is negligible according to a statistical survey, especially when the population of the country is taken in as a basis of comparison. The slump in stock market prices

(Continued on Page 21)

EXHIBITORS

"THE Trespasser" with Gloria Swanson, is another United Artists feature with which exhibitors cannot go wrong.

It is melodrama of Ye Good Olde Days, modernized and refined; and gives Gloria a role in which she rises to glorious heights. It will make you cry regardless of the fact that you pride yourself on being "hard-boiled."

Exhibitors know how fine Gloria Swanson can be in a role in which she feels at home. "The Trespasser" furnishes just such a part for Gloria, who in addition to being given a real opportunity for intense dramatic work, gets an opportunity to dress her part in the exclusive fashions of today, revealing that she has not forgotten the trick of wearing beautiful clothes exceedingly well. Her talking, as well as singing voice is an added asset to her other qualifications.

"The Trespasser" played The Uptown, Toronto, last week, and gave the women patrons, in particular, plenty to talk about and to praise. It is essentially a woman's picture, which means that Mr. and Mrs. Public are its boosters, as well as its patrons.

Edmund Goulding directed wisely and well and the cast is good.

RAY LEWIS,

Editor, Canadian Moving Picture Digest.

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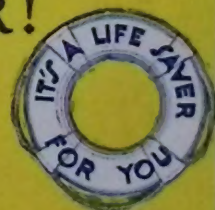
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WASHA, Starland, Montgomery, Minn. J. A. HEUST, Houston, Houston, Miss. Lowville, Lowville, Miss. STANLEY SOBESON, Mashli, Flackman, N. Y. J. H. STEINMAN, Metro, New York City HAAS & HOLSTAD, Plaza, Hawthorne, Calif. S. D. FERGUSON, State, Tawas City, Mich. NEIL HELLMAN, Royal, Albany, N. Y. Paramount, Albany, N. Y. GEORGE E. DWORE, Carnegie, Schenectady, N. Y. Colony, Schenectady, N. Y. MRS. W. M. KIMBRE, Greenland, Greensboro, Ga. WILLIAM B. SMALL, Lyric, Daytona Beach, Fla. M. L. CURRY, Colonial, Milledgeville, Ga. E. L. GOLDEN, Mt. Vernon, Tallahassee, Ala. LEON S. CAZIM, Cann, West Tampa, Fla. VENTO & CAPELLO, Italian Club, Your City, Fla. C. H. SNUGGS, Princess, Haleyville, Ala. C. W. MAXEY, Royal, Summerville, Ga. A. P. WARRENFEELS, Palace, Lafayette, Ga. A. E. VAN CROIX, Van Croy, Tazewell, Fla. Van Croy, Melbourne, Fla. ANDREW TEGU, Palace, St. Johnsburg, Vt. JACOB CONN, Olympia, Olanysville, R. I. ROSE ANDERSON, Dreamland, Rockford, Ill. MRS. M. W. WEINIG, Western Plaza, Cincinnati MRS. NELLIE A. THEADO, Thurman, Columbus, O. B. RAFL, New Winters, Akron, O. R. MADIGAN, Opera House, Lashon, O. FRANCIS W. HOHMAN, Opera House, Palaska, N. Y. MITCHEL FITZER, Swan, Syracuse, N. Y. Roxey, East Syracuse, N. Y. TONY LALLEY, Regina, Binghamton, N. Y. Imperial, Newton, N. C. W. L. HORN, Horn's, Forest City, N. C. JOHN D. GLOVER, New Era, Waltham, S. C. W. L. PAUL, Sea Breeze, Beaufort, N. C. JOE BROKAW, Opera House, Angola, Ind. LOUIS MARCHESI, Family, Joliet, Ill. Paramount, Grandville, Ill. MRS. J. W. EDWARDS, Opera House, Okla. Ill.
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TIFFANY PRODUCTIONS INC.

729 SEVENTH AVE.

NEW YORK CITY.

A BLAZE OF GLORY

"WOMAN to WOMAN"

With
**BETTY
COMPSON**



With

**BETTY COMPSON,
GEORGE BARRAUD
JULIETTE COMPTON**

A Tiffany-Gainsborough Production

Adapted from Michael Morton's Powerful play. A Passion-Filled Drama of Two Women in a Desperate Love Duel Over One Man.

Here's Betty Compson as an EMPRESS OF EMOTION. The Greatest Role of Her Great Career. She Sings, Dances and ACTS.

DIRECTED BY VICTOR SAVILLE
All-Talking. Filmed in Hollywood
With RCA Synchronization

Coming — "JOURNEY'S END" — All talking and
TIFFANY PRODUCTIONS INC
729 SEVENTH AVE. NEW YORK CITY.

ON BROADWAY



SPECIAL LIMITED ENGAGEMENT OF 2 WEEKS ONLY

"Woman to Woman," a Tiffany-Gainsborough Production, directed by Victor Saville, now is enjoying a capacity run at the

GLOBE THEATRE

New York, at

\$2 TOP

IT HAS CAPTURED BROADWAY.
IT WILL CAPTURE YOUR CROWDS.

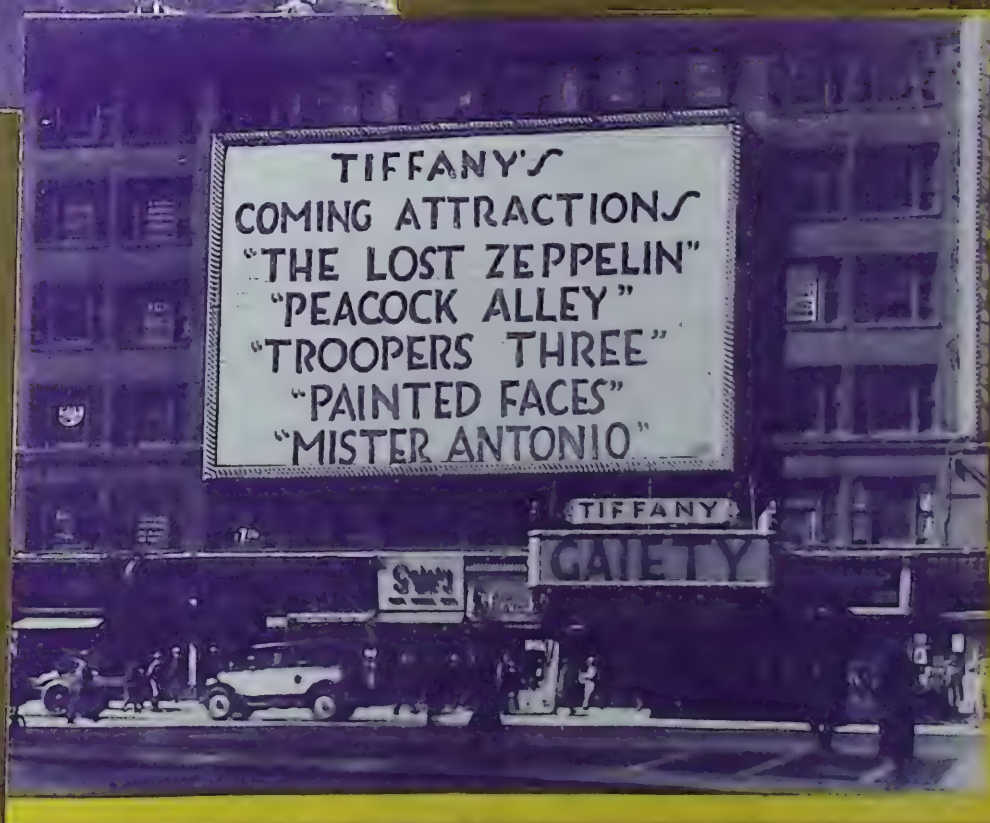
Starting Jan. 1, 1930,
Tiffany will take over the

GAIETY THEATRE

New York

In this great Broadway playhouse Tiffany's big all-talking productions will be shown at

\$2 TOP!



Better than the stage play ~ ~ ~
TIFFANY PRODUCTIONS INC.
 729 SEVENTH AVE. NEW YORK CITY.

HERE'S SMASHING SPLENDOR

MAE MURRAY
in
"PEACOCK ALLEY"

"The Orchid of the Screen in Her Greatest and Most Gorgeous Offering. Mightier than "The Merry Widow." Here you see her dancing, hear her singing—all in a color sequence. And when she speaks—a superb voice. You remember her records in personal appearances. She's younger, more charming than ever in "Peacock Alley." Get it NOW.

ALL-TALKING
With RCA Synchronization

"JOURNEY'S END" — *Now in the making*
TIFFANY PRODUCTIONS INC.
729 SEVENTH AVE. NEW YORK CITY.

IT'S A B.O. RECORD-BREAKER

LEO
CARRILLO
VIRGINIA
VALLI *in*

"MISTER ANTONIO"



BOOTH TARKINGTON'S
PLAY

THEY'RE RAVING OVER IT!

The best argument I have yet seen for
talking pictures. . . . Not only a great
talkie, but a great movie as well.

—Portland Oregonian.

And every other newspaper
critic says the same throughout
the Country!

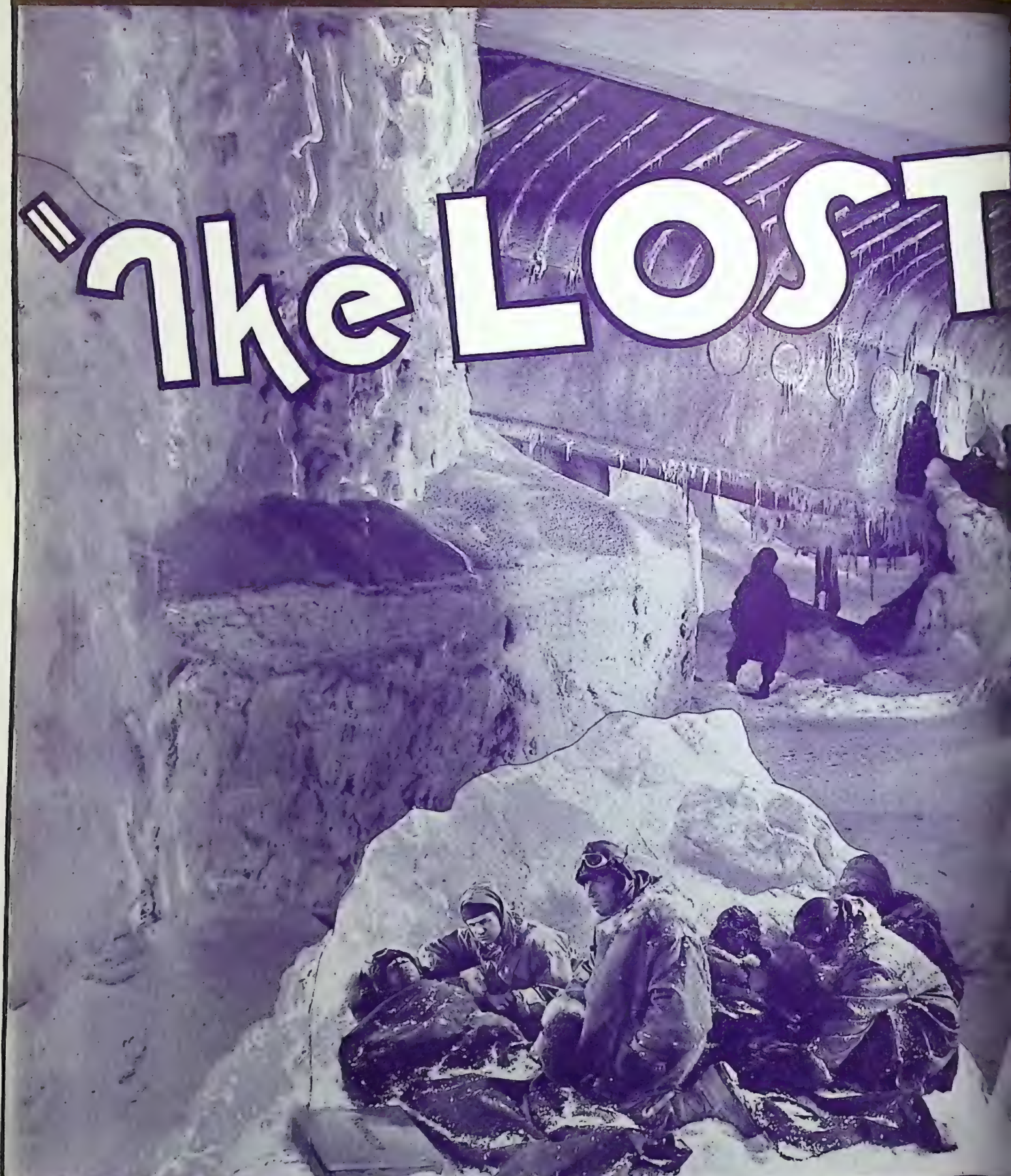
With RCA Synchronization

TS 10-55

— with Millions waiting for it —
TIFFANY PRODUCTIONS INC.
729 SEVENTH AVE. NEW YORK CITY.

THE GREATEST THRILL

"The LOST"



"JOURNEY'S END" ~ Starts You
TIFFANY PRODUCTIONS INC

729 SEVENTH AVE.

NEW YORK CITY

PICTURE EVER MADE

ZEPPELIN



CONWAY
TEARLE



VIRGINIA
VALLI



RICARDO
CORTEZ



with

CONWAY TEARLE
VIRGINIA VALLI
RICARDO CORTEZ

An all-talking hurricane of Adventure, Suspense,
Romance. Astounding in Dramatic Effects. The
Great Action Picture of the Year. Book it NOW
for Big Results.

With RCA Synchronization

On the Road to Riches —
TIFFANY PRODUCTIONS INC.
729 SEVENTH AVE. NEW YORK CITY.

FUN~THRILLS AND TEARS~ALL HERE

"PAINTED FACES"

JOE E. BROWN

In His Most Sensational Success

The Man Who Makes Millions
Laugh in the Talkies, Now is
Seen as a Clown Unmasked, His
Heart Bared—All For a Girl.
It's filled with Fun and Tears.
It Grips the Heart. Lavishly
Produced.

ALL-TALKING

With RCA Synchronization



"JOURNEY'S END"~Biggest of all Time
TIFFANY PRODUCTIONS INC

729 SEVENTH AVE.

NEW YORK CITY.

Observations

(Continued from Page 7)

treated the Industry gently, owing to the fact that Vitaphone and the colour process introduced into Motion Pictures by Warner Bros., kept the public interest so well sustained that it overbalanced any depreciation which may have resulted as a reaction, or reflection of the recent financial slump.

It is interesting to note that the writer was in New York during that tragic financial Tuesday, Wednesday, Thursday, when prices tried to find a bottom upon which they could settle down; and that during this period Harry Warner and Sam Morris and the other executives of the company were in session, with the result that the employees of Warner Bros. who held any Warner Bros. stock were taken care of.

* * * *

JAMES CRUZE, who is to produce for Sono Art World Wide, may build a theatre in Hollywood.

* * * *

RUMOURS are persistent that we are to have a chain of De Luxe Theatres in Canada, starting off with the Key Centres.

N. L. Nathanson's name is associated with the venture. A story comes from England that the most conservative, as well as the most widely known Financial Enterprise is coupled with this Canadian Theatre proposition.

* * * *

VICTOR SHAPIRO visited New York on Friday of last week where The Digest discovered him as "peppy" as ever!

Shapiro is in New York on a visit to his parents, so we are informed, but by the look on Vic's face, he may be combining business with pleasure. Vic is the kind that always finds pleasure in doing business! He returns to Hollywood, that is he "flies back" to continue his work as Fox Director of Western Publicity. Vic is responsible for the story to the press, when he was in charge of advertising for United Artists, which read, "Everything our company does is of news value to the press," and he sold the idea without paying for it, part of the time!

* * * *

F. N. G. SPENCER, one of our good old-time Showmen in Canada, motored from Fredericton, N.B., to Toronto last week. Your editor regrets that she missed Mr. Spencer, being in conference in New York. Mr. Spencer has a chain of about eighteen theatres throughout the Maritime Provinces.

He is one of our first Digest subscribers and in leaving our office left word as follows, "Tell Miss Lewis that I get The Digest every week, and read every word of it. There is no paper like it, nor any other in which I have so much confidence."

* * * *

"THE COCK-EYED WORLD" opened at the Tivoli, Toronto, Saturday, and "what a show" is the general verdict, which of course makes Tom Daley mad!

It looks as if this Fox War theme story patterned after "What Price Glory," goes its predecessor one better, stripping War, and furnishing in its "Naked Truth" the best argument which we can present for peace! The line-up is good to see; and although the thermometer took a sudden drop towards zero, the show is "hot enough" to warm Toronto against the coldest blasts!

* * * *

THERE will be a meeting of the shareholders of the Famous Players Canadian Corporation on Thursday, December 5th. It is expected that Adolph Zukor and

Sidney Kent will attend. Sometime ago it was rumoured that Mr. Zukor might make an offer for Famous Players Canadian but this rumour does not appear to have taken on any weight.

It is not likely that Zukor will offer \$75.00 for Famous stock which is selling around \$45.00; and yet in view of the fact that a \$75.00 offer was turned down, how can the Directors accept less? Which makes us surmise that there will be no offer!

* * * *

SIR GORDON CRAIG, head of the new "Jaydee" Williams World Studio Centre Ltd., for the production of multi-lingual pictures makes a public statement in which he declares that, "we all know that the men who control the destinies of the Great American companies are very shrewd, and I suggest also that they are far too occupied to give consideration to the purchase of one or two ordinary pictures. They have plenty of ordinary pictures of their own, and if anything is to penetrate their market it must be Rolls Royces and not old fashioned Fords."

"I make the prediction that the first man who goes to America with a proposition of twenty or more pictures a year, either from one company, or from a number of companies combined, he will receive a reception not previously accorded to a film visitor from these shores; that is, if his pictures are of tip-top quality."

Sir Gordon knows what he is talking about. On established markets new product must be not only as good, but better, and unusually good!

* * * *

RAMON NOVARRO'S new picture, "Devil May Care," will follow "The Hollywood Revue" in the Astor Theatre about Christmas.

Novarro continues to grow in popularity. The women love him, so he is a real Christmas present in "Devil May Care" and that is why he was the choice of three!

It's a wise producer who knows his box-office holiday values.

* * * *

LOUIS B. MAYER was in New York last week in conference with Nicholas Schenck. Norma Talmadge was also a New York visitor, and conferences in the United Artists offices, over which Joseph Schenck presided were many! Al Lichtman was so busy he forgot to remind me that Canada should pay more!

* * * *

L. A. YOUNG, of Tiffany fame, plus much Financial Enterprise, was in conference with Oscar Hanson, and I am informed that "L. A." runs over to New York with the same nonchalance as one would utilize in "smoking a Murad."

Meanwhile it looks as if "The Lost Zeppelin" is going to give the Industry something to talk about, and rumours also reach us in connection with Mae Murray's "Peacock Alley", scenes alive with action and colour, a gorgeous panoply, a pageant of luxurious revelry, and raiment such as King Solomon in all his glory did not wear, nor did not doff.

* * * *

The Marble Arch Pavilion, London, was filled to capacity, for the premiere showing of "Woman to Woman," the Tiffany Gainsborough-Burlington picture with Betty Compson, directed by Victor Saville.

This picture recently played New York at the Globe Theatre. It is an All-Talking feature, made in Hollywood with an RCA Synchronization. Reports from "Woman To Woman" where it has been booked throughout the U. S., are most favorable.

"Woman To Woman" played to \$2.00 top prices at the Globe.

Sime's Finish

THE NOTED GRAVE-DIGGER is on the job again, digging a grave for the "girl friend from Canada," in his editorial column.

Spading away in the hope that "the girl friend" will be sufficiently occupied to overlook "the digging," or fall in!

Some people have a habit of calling "a spade a spade," even though the "noted grave-digger" attempts to be-flow "the spade" with which he does his "grave-work."

He successfully got away with the burial of many of his friends, but when he states, "The girl friend from Canada is still worried about the finish of Dear Mr. Albee," that spade bears all the earmarks of being a "dirty deuce," and "the girl friend" will show the "grave-digger" that his ability to cover up his spade-work is too obvious not to be observed.

IT SO HAPPENS that "the girl friend" is not concerned in the least about Mr. Albee's finish. Any man who started off as right as did Mr. Albee, cannot go wrong when he runs true to form; and Mr. Albee's matrix of conduct in his private life; and in his business enterprise has been modelled after the precept, "Do unto others as you would have them do unto you."

THE VAUDEVILLE ENTERPRISE built up under the directorship of Mr. Albee and his associates, gave Vaudeville a position in Entertainment, in relationship to public patronage and standing, which "Sime" has not, even in the successful era of Motion Pictures, been able to break down.

I cannot be worried about the finish of a man who built up the N. V. A., the Sanatorium at Saranac Lake, who has personally helped hundreds of performers and others who came under his attention, who is one of the leading contributors and promoters of that Church called The Church of St. John The Divine, whose pulpit is open to all ministers for an expression of their message, and who enjoys the friendship of men of international fame and public service.

If I was sufficiently interested in the "noted grave-digger," his finish would occasion me some worry. But I suppose he will finish up as he started, a festering wound upon the Masks of Comedy and Tragedy, spreading his bacteria to whatever he touches. Any man who can capitalize on the dead to get advertising, who will ferret out the fact that a woman has given birth to a child; and headline this as of news value across his paper, because the woman happens to have had the child born out of the sanctification of wedlock, and also happens to be a Vaudeville performer,

ANY publisher who will bull-doze our Industry into giving him advertising because he threatened, in headlines, to expose Hollywood!

Any publisher who would betray the friend, who not only gave him wise counsel when he was in need of it, but funds, any writer who would malign the N.V.A., the Sanatorium, who would interfere in the collection of funds for the care of consumptives, who has no respect for age, for position, whose God is the Golden Calf, such a man might cause his friends to be worried about his finish, for if the finish is like the actions of the man, and "figs cannot grow on thistles," this finish will undoubtedly cause much joy in the Kingdom of Hell; and much sorrow in that Kingdom which would delight in having all men play the game of life clean, living clean, and dying clean!

"SIME," I can finish anything you start; and such a finish does not worry me, so stay sober enough in your thoughts, to give this consideration! "Let discretion be the better part of valour" in your references to "the girl friend from Canada;" and incidentally who is paying for the N.V.A. pages displayed in your publication?

Has the N.V.A. and its philanthropy now become a good institution since it represents an advertising medium?

"Go to, I would rather be a toad and feed upon the vapours of the moon, than keep the thing I love for other men's uses."

IT IS Shakespearean, but now that Talking Pictures are learning Shakespeare we find occasion for such a quotation, adapted and interpreted to suit the needs of our purpose.

A publication should be constructive, should give service. It should not be a "peeping Thomas," a bludgeon with which to hammer out advertising, a mud-slinger, an avenger, in other words "a dirty news sheet."

THERE are many interpretations of prostitution; and this is a business not exclusively feminine! Any publication which speaks to the public, and which has an editor who can write, even though there is no attempt to uphold the principles of English Grammar, or literary style, prostitutes its services when its one objective is money!

"THE GIRL FRIEND from Canada" cannot find any indication but "prostitution" in the efforts of "The Noted Grave-Digger."

Colin Clive Arrives For "Journey's End"

COLIN CLIVE has been loaned by the London company of "Journey's End" to appear in Tiffany-Gainsborough's screen adaptation of this phenomenal stage success. Clive is to play "Captain Stanhope," the role he made famous in the equally world-famous Sheriff dramatic masterpiece!

The distinguished English actor arrived on the Homeric. Mr. A. L. Selig of Tiffany met him at the pier with his tickets for Hollywood.

Clive was allowed to land at 1.30, the train left for Hollywood at about 2.45. There was baggage, etc., papers to clear, and you can imagine all the "red tape" to be taken care of. Poor Clive got his first introduction to the Great White Way in a car, preceded by a motorcycle, tooting to clear the way for traffic.

Selig showed him Broadway, Fifth Ave., as they flashed along; and when Clive finally got on the train, five minutes before it pulled out, he said, "I've always wanted to see New York, I hope I'll get a chance to spend at least a day on my way back." What an introduction to America, but War is War and "Journey's End" is the War of Wars; and making War on every box-office wherever its several companies are playing. Tiffany are concentrating to make the picture rival the stage production in financial returns and world acclaim.

Maurice Chevalier in "The Love Parade" at the Criterion, New York, has stolen the box-office record from Paramount's "Wings," topping it and then some!

Can Fifteen Hundred Exhibitors Be Wrong?

TO BE or Not To Be a Tiffany Franchise Holder is solved by fifteen hundred such Franchise Holders across Canada and the United States. Your editor asks "Can Fifteen Hundred Exhibitors Be Wrong?"

The Allied forces in the States started out to sell the Tiffany Franchise to their groups, and every other exhibitor who saw in this Franchise a good business proposition and protection.

IN CANADA Earl Lawson, "Bud" Lennon, Bill Bailey, and the other officers and exhibitors of the Co-Operative group, held meetings across Canada presenting the Franchise Plan; and through its service enrolled members for its organization.

The Franchise Plan, as explained by Oscar Hanson, is open to all exhibitors, whether they term themselves Independents, or are a part of established chains.

WHEN the plan was first conceived by Oscar Hanson and presented to Mr. A. L. Young, President, and Grant L. Cook, Executive Vice-President, and other officers of the company, it was felt that here was a business proposal which would take care of a situation involving the very life of thousands of exhibitors.

The Talking and Sound Pictures had disorganized the regular routine of Film Trade, establishing higher rentals and involving the exhibitor in other expenses through which he could see no profitable returns.

MANY conferences were arranged in order that distributors and exhibitors might sound out their business relationship; and discover ways and means for a mutual protection, and a continuance of not only doing business, but remaining in business.

The Franchise Plan was adopted by Tiffany after the schedule of productions had been mapped out.

The exhibitors were taken into conference, and they named the maximum exhibition value on Tiffany Productions, and what they could afford to pay.

THE QUESTION involved a program of "give and take" from both sides, but finally the plan got into workable order, in other words, it became economically marketable, and the campaign to sell and buy Tiffany Franchise was introduced.

August saw the introduction of this plan; and since that date over 1500 exhibitors have become Tiffany Franchise Holders.

THE PROPOSITION is not a bargain-counter deal. The Tiffany Company expects to make a profit on its sales, it has to, just as much as has the exhibitor on his sale to the public.

It takes profits to keep production going; and to keep theatres open. The Tiffany program did not start off by presenting the biggest picture it had for a flash. The policy was "no flash," but pictures which the exhibitor could afford to buy; and which Tiffany could afford to sell.

AMONG the pictures are some big ones, they belong to the Franchise Holders, they will come along for release as soon as they are completed.

"Woman To Woman" is now in distribution. "The Lost Zeppelin" shows every promise of being a box-office surprise! In the cast are Ricardo Cortez, Virginia Valli, and Conway Tearle. It is a picture of thrills, of adventure, an epic of exploitation and daring.

Mae Murray in "Peacock Alley" is another big production, "Troopers Three," "Painted Faces" and "Mister Antonio" are all ready for release.

MAE MURRAY is given an opportunity such as she has never yet had in her screen career. She will talk, she will sing, she will dance and wear costumes which the title "Peacock Alley" suggests so well.

"Mister Antonio" with Leo Carillo and Virginia Valli is an adaptation of Booth Tarkington's play. It has made a hit wherever it has been shown, with the press and with the public.

"Painted Faces" is a circus story with Joe E. Brown, who knows how to make them laugh; and who has made the music of laughter wherever he goes.

"JOURNEY'S END," adapted from the world-famous stage play of the same name, is the great catch of the program!

It is so unusual in its success, in its appeal, that it cannot but take precedence before all that follows it, or comes before.

It has made dramatic history; and with "What Price Glory" shares the honours of being the greatest play which the war has produced.

Companies are presenting this play in almost every part of the civilized world. It wins its public, regardless of geographical boundaries and nationalities. It tells a great story in a great way; and gives the screen one of its biggest opportunities to handle "big stuff;" and to show the public the limitless field which the screen is capable of handling and presenting, a field no stage effort can hope to cover!

IN GLANCING through the lists of Franchise Holders we find every state in the U. S. represented; and exhibitors enrolled from every province in Canada.

We find what is termed the Big Fellows and the Little Fellows. Starting off with W. J. Long, of the Rialto, Edmonton, Calgary; the next Franchise Holder is W. F. Jacobs of Auburn, Calif.

Then we find Utah, Montana, Idaho, Washington, etc., etc., ending with Mrs. J. W. Edwards, Opera House, Oledo, Illinois.

WE FIND among the names the Swan & Brown Circuit, The Confederation Amusements Ltd., The Consolidated Theatres Ltd., Canadian Theatres Ltd., Coston Booking Circuit, E. M. Loew Circuit, H. F. Hodges Chain of Theatres, William Yost's theatres in New York, five in number. E. E. Alger's six theatres in Illinois, Fred Wehrenberg's four theatres in St. Louis, A. B. Momand's eight theatres in Oklahoma, Harry Markum's three theatres in Indianapolis, Leo Brecher's three New York theatres, Brin Theatres Inc., of Wisconsin, C. Fisher's two theatres, Max Lefkowitz's five theatres in Cleveland, H. A. Morton's Garrick, Winnipeg; Mrs. F. L. Liggett's five theatres in Georgia, and so the list goes on. Fifteen hundred names registered since August on the strength of a Franchise Promise.

The possibilities of adding to this list are evident when the result, as registered at the box-office, begins to get into circulation.

—RAY LEWIS.

Orpheum, Montreal Adopts Sound

The re-opening of the Orpheum Theatre in Montreal under the new policy of Sound and Talking Pictures following the installation of a Sound System, marks the junction of one of Montreal's oldest playhouses and the Show Industry's newest ally.

"I am satisfied, after a thorough investigation," Mr. Kerry, Manager of the Orpheum declared to representatives of the press today, "that in selecting this equipment we shall be giving our patrons the best possible reproduction of sound effects and dialogue that it is possible to obtain. We have gone to considerable expense, both in making our investigation and in installing the equipment, and I feel certain that in securing it we are giving our patrons a quality of entertainment that will be on a par with anything they could obtain in any theatre, regardless of the size of the city in which it is located or the reputation of the house."



O. R. HARVEY

Manager Research Products Department,
Northern Electric Company, Ltd.

Prominent Sound System Executives

Recalling the first permanent installation of sound pictures which was made in Montreal just over a year ago by the Northern Electric Company, Limited, Mr. O. R. Harvey, Manager Research Products Department, points out that today theatres go over to Sound at the rate of one a day, from Coast to Coast.

THEATRE WANTED

in Toronto, buy or lease, one
equipped for Sound preferred.

Address DIGEST, BOX 3.



HAROLD L. PFAFF

Harold L. Pfaff Assumes Tiffany Office

Harold L. Pfaff has been appointed Canadian Divisional Manager for Tiffany Productions of Canada Limited. Pfaff will fit into this position like an old-timer, having acquired a thorough knowledge of Film Salesmanship and the principles which establish an amicable trade relationship between exhibitors and distributors. In other words, "the boys", meaning the exhibitors, like Harold Pfaff, and Harold Pfaff likes exhibitors.

With this kind of a backing, it looks as if Pfaff will certainly fulfill all the confidence which Oscar Hanson, General Sales Manager of Tiffany Productions has in him!

Pfaff started in the film business in Canada about 1916, just prior to that period when the Regal Films Ltd., moved from 37 Yonge Street to 21 Adelaide Street. Pfaff was a messenger. Later on he was promoted to head shipper and booker.

In 1919, he resigned from this position with Regal Films, Ltd., to take charge of the booking department for First National Pictures when they opened their offices at 91 Queen Street East. He held this position until 1921, and became associated with Canadian Educational Films Ltd., when Oscar Hanson opened up offices for this company in Canada. Pfaff had charge of the booking department.

After serving several years as booker, Pfaff was promoted to the position of salesman, in which position he officiated for several years, prior to taking over the Toronto branch Managership of Canadian Educational Films Ltd. Pfaff remained with Educational as Toronto Branch Manager, until November 23rd, 1929, resigning this office to take over the position of Canadian Division Manager of Tiffany.

FOR SALE

Carterphone Disc Talking Picture Equipment

for 110 Volts, 60 Cycle
SIMPLEX MACHINES

comprising:

2 Discs, 2 Speedometers, 2 Wright DeCoster TALKIE Speakers, one SAMSON 6-tube Amplifier with Tubes, Pickups and Faders.

Cost \$1500.00.....for \$750.00

One 2 Turntable desk type non synchronous machine to be used with above.

Cost \$425.00.....for \$150.00

Library of 300 records.

Cost \$300.00.....for \$100.00

2 KERSTEN HORN TYPE LOUD SPEAKERS, opening 42", 12-foot air column.

Cost, each \$185.00....for \$65.00 each

2 AUDAK TALKIE PICKUPS (NEW).

Cost, each \$68.00....for \$20.00 each

One Walker Sunlight Screen (as used on all RCA Installations) used 4 months, like new, 10' by 13' 4".

Cost \$200.00.....for \$50.00

All above 25% cash, balance C.O.D.

Casino Theatre - Edmundston, N.B.

Yorkton, Sask. Boasts New Theatre

Hon. A. C. Stewart, Minister of Highways, and Mayor of Yorkton, Sask., officially opened the new Roxy Theatre, owned by N. Rothstein, of Winnipeg.

After 1,000 people had been admitted to the theatre, hundreds were lined up, trying to gain admission, but were turned away.

The beautiful theatre is a \$100,000 "talkie" house, and a credit to Yorkton.

H. D. Buckley has been appointed Western Supervisor for Tiffany Productions with headquarters at Calgary.

Harry Law has joined the Canadian Educational Films as Toronto Branch Manager.

WANTED

Operator and Manager desires position, preferably outside Toronto, 12 years experience. Good references. BOX 11, DIGEST.



Show Business



The Toronto Film Board of Trade, through G. O. Burnett, executive secretary, has prepared valuable statistics regarding talking picture installations throughout the Province of Ontario, where 390 theatres are in operation having an aggregate seating capacity of 240,968. Of these, 138 are wired, representing 35.4 per cent. In the matter of seats, the equipped theatres accommodate 130,499, or 54.2 per cent. of total Ontario capacity.

In Toronto alone, the figures are even more impressive. Toronto has 98 theatres with a combined seating capacity of 75,999. Of these, 59 theatres representing 55,214 seats, are wired. This means that 60.2 per cent. of the theatres with 72.6 per cent. of the seats have audible screens.

Outside of Toronto, there are 292 theatres seating 166,989, of which 79 theatres representing 75,285 seats have synchronization. This shows that other cities and towns have 27.1 per cent. of theatres wired, these having 45.8 per cent. of the seats. These figures are based on the very latest reports from exhibitors.

Eastern Theatres, Limited, operating the Pantages Theatre, Toronto, the second largest house in Canada, has published its financial report for the past fiscal year, which shows an approximate increase of 12 per cent. in net earnings, as compared with 1928. The Toronto Pantages was wired last spring and vaudeville is also featured. Net earnings for the 12 months were \$163,136. Famous Players controls this theatre, holding 27,000 of the 32,000 issued common stock on which a \$2 dividend has been paid for two years.

A theatre to cost \$360,000 and seating 1,800 has been started at Verdun, Quebec, by the Fifth Avenue Amusement Corp. The house is scheduled to open next August. The theatre is of the stadium design, with complete stage. Provision has been made for the ultimate installation of grandeur picture projection equipment.

After three years of dramatic stock, the Orpheum Theatre, Montreal, has closed and re-opened as the "Popular Talkie Playhouse" under the direction of Consolidated Theatres, Limited, Montreal, a new feature being the Western Electric installation. The re-opening attraction on November 29 was "Broadway Scandals." With this change, only one stage house remains in Montreal, Canada's largest city, this being His Majesty's Theatre.

(Special to The Digest from Winnipeg)

SINCERE demand for the new spirit in the theatre, which he states is particularly strong in the Old Country, was found by Sir Barry V. Jackson of Birmingham, England, in Western Canada cities, from where he has just returned.

Sir Barry said he found people in the small cities eager for the development of their artistic senses and waiting only for someone to show them how to start about it. He found men and women of all ages, but principally the more mature minded folks, desiring some form of high artistic presentation, either of drama or music. It had been most extraordinary to his mind.

So far as the talkies were concerned, he thought that this was an offshoot of the drama that would in time die out.

Sir Barry does not think that the Canadian people are prone to be influenced by the type of plays sent from London for amusement purposes. The public are beginning to feel that their aesthetic tastes must be cultivated and that was why the old type of play of the sex triangle was dying out.

He suggests that the development of the Little Theatre movement in Canada can be best accomplished by the formation of a federation of Little Theatres, or by having two federations — one for the west and another for the east.

Motiograph Supremacy!!

The Motiograph has proven its sterling qualities and fitness for "Sound" use in the following among many more Theatres:

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Gayety, Collingwood (Pacent)
Tivoli, St. Thomas (Pacent)
Queen's Royal, Toronto (Pacent)
Odeon, Toronto (De Forest)
Prince of Wales, Toronto (Western)
Kenilworth, Hamilton (Pacent)
Doric, Toronto (Cinephone)

Palace, London (De Forest)
Capitol, Brampton (Pacent)
Park, Toronto (Western)
Model, Toronto (De Forest)
Eastwood, Toronto (Western)
Christie, Toronto (Western)
Queen's, Hamilton (Pacent)
Empire, Hamilton (Pacent)

And now — Toronto's superb new CARLTON THEATRE, 1,100 seats, opened recently with **MODEL H MOTIOGRAPH DE LUXE!** Proof enough?

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"Courtesy With Service"

Round About the Studios

Universal has just added a new name to its long list of contract screen players. It is Helen Wright, regarded as a sure bet for talking pictures. She was discovered playing a small role in Glenn Tryon's latest picture, "Anything Goes," and was immediately put under a long term contract. She is regarded as a sensational singer for the screen. "Anything Goes" is an adaptation of the story "Paradise Ahoy" by Matt Taylor and Sherman Lowe. Kathryn Crawford, Tom Dugan, Otis Harlan and Eddie Gribbon are in the cast with Tryon.

Robert Armstrong, whose characterizations in leading roles in several Pathe productions won him co-featured parts in "Oh, Yea!" with James Gleason and in "Big News" with Carol Lombard, makes his latest appearance in "The Racketeer," a Pathe dramatic production.

"Night Owls" is to be the title of the newest Laurel & Hardy dialogue comedy which Hal Roach is now producing for Metro-Goldwyn-Mayer. In contrast to the simple and inexpensive sets ordinarily used in Laurel & Hardy pictures, a single hall bedroom in "They Go Boom" and an upper berth in "Berth Marks," three magnificent rooms of a fine mansion will form the background of this latest opus. Edgar Kennedy and Jimmy Finlayson appear in the supporting cast.

Van and Schenck, having completed their first starring talkie for Metro-Goldwyn-Mayer, are making a brief vaudeville swing in Pacific Coast theatres before returning to continue their movie career.

"Ladies Love Brutes," described as a dramatic portrait of a New York East side gentleman, has been selected as George Bancroft's next starring vehicle according to a recent announcement by Paramount. Ruth Chatterton, a star in her own right, who recently completed "The Laughing Lady" at the Paramount Long Island studio will be Bancroft's leading lady in the picture.



Benny Rubin and Anita Page, Metro-Goldwyn-Mayer featured players, in a "clinch." Poor Benny!



Helen Foster, appearing in Tiffany productions.

Arthur Lake has been given a four year contract by Radio Pictures, following his successful work for RKO Productions in "Tanned Legs" and "Dance Hall."

It appears that Joseph I. Schnitzer, President of Radio Pictures, is signing them up for keeps when they click with his producing outfit. Joseph Cawthorn, dialect comedian, and Mel Brown, director of "Dance Hall," have both been recently signed up for term contracts.

Richard Arlen, Claudette Colbert and Charles Ruggles will head the stellar cast of "Young Man of Manhattan," when the all-talking screen version of this Katherine Brush novel goes into production at the Paramount Long Island studio presently.

Having recently completed a featured role in Warner Bros. all-color Vitaphone musical comedy, "Hold Everything," Joe E. Brown, well known stage and screen comedian, has left coast for New York where he will arrive next week. Enroute, Mr. Brown in stopping off in Chicago, Toledo and Cleveland. After a brief visit to Broadway he will return to Hollywood for Christmas.

Production of "Out To Kill," Universal's picture of newspaper work and gangland vengeance, directed by John S. Robertson, has just been completed.

Joseph Schildkraut stars in the picture as a "dude" reporter with Edward G. Robinson as "Tony Garotta," gunman, as the "heavy" and winsome Barbara Kent as the girl.

Helen Kane, the "boop-boopa-doop" girl who scored so strongly with her comedy and singing in "Sweetie," will make her next motion picture in New York, according to an announcement by Paramount. The production is as yet untitled. Miss Kane came East a few weeks ago after finishing her third audible picture for Paramount, "Pointed Heels," in which she appeared with William Powell, Richard "Skeets" Gallagher and Fay Wray. She has been in Hollywood six months, doing her initial screen work. She is now appearing in metropolitan vaudeville.

Cecil B. DeMille's "Dynamite," first all-talking production of the famous director of "Male and Female," "Masthead" and "The Ten Commandments" tops the list of Metro-Goldwyn-Mayer releases for the month of December.

Alan Hale, Kathryn Crawford, Josephine Dunn and Walter O'Keefe are featured in "Red Hot Rhythm," a singing musical story of Tin-Pan-Alley, which Pathe will release late this month. Hale plays a song writer who finds more interest in the racket of publishing amateur song poems than in turning out compositions of his own. Six popular-type song numbers are presented with Walter O'Keefe and Kathryn Crawford singing the majority of them. Leo McCarey, who directed, is co-author of the original story with William Conselman, who supervised production. Earl Baldwin and Walter DeLeon wrote the dialogue.

Miss Love's pleasing voice, together with her singing and dancing ability, have given her a commanding place on the audible screen, and she has scored exceptional personal successes in "The Broadway Melody," and "The Hollywood Revue." She recently signed a long-term contract with M-G-M.

Warner Bros. first Vitaphone feature, Al Jolson in "The Jazz Singer," celebrated last week its one thousandth performance at the Aubert Palace in Paris. This breaks all long-run records for a motion picture in the French capital, "The Jazz Singer" having established itself as the most popular film ever shown in that city. The Aubert Palace is still doing turn-away business with the production and will extend its run indefinitely.

Beside Love, Metro-Goldwyn-Mayer actress, has announced her engagement to William Hawks, Los Angeles scenarist and director. The wedding will take place shortly after the first of the year. Blanche Sweet will act as matron of honor, and the bridesmaids will be Norma Shearer, Irene and Edith Mayer, daughters of Louis B. Mayer, Carmel Myers, Mary Astor and Bebe Daniels.



Priscilla and John Alden, as depicted by our old friends, Stan Laurel and Oliver Hardy, appearing in Hal Roach - Metro-Goldwyn-Mayer comedies.

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